1: Metraux E-5 (1934-1935) 1940
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535 arms while slowly stamping their feet as if remembering beginning to touch the ground. As far as I remember the tramping was broken by half turns and forward and backward steps, but my general impression was of continual tramping which was often out of time with the movements of the arms. The leaders of the dances with quick steps, sometimes approaching each other, then retreating. Occasionally they touched their weapons as if to start a fight. They broke the silence with meaningless utterances in Spanish, French, German, and English.

The measure was marked on two drums, each beaten with one stick. One drum was made from a tin box, the other from a wood covered with a skin. The rhythm produced was not unlike that which I heard later in Tahiti.

The first troupe of dancers was followed by another which performed the same dance. A big fellow, strangely dressed, accompanied the movements of the others with contortions of his neck, knees, and feet.

The comic interlude from this troupe, also, was furnished by a group of young boys dressed like regular Chilean sailors. Even double, they executed funny steps, made faces, and behaved in a generally grotesque manner while they kept time to the sound of the drum.

The stamping and shouting of the first troupe of dancers, which lasted for hours had not many of the young men's dances—the *cueca* and the *vals*.

The modern natives usually dance Chilean or European dances, but sometimes, especially to please foreigners, they dance the hura which is an adaptation of the dance learned from a Tahitian native who had recently been on the island. Generally the movements are awkward and without artistic justification.

Dress for Dances

292 Dress for festive days was similar to that for ordinary days but was
302 probably cleaner and of better quality. The tapa cloths, worn on the men's shoulders and around the women's waists, were stained with yellow turmeric and were particularly large. All kinds of headdresses were worn. On festive occasions both men and women paid especial attention to beautifying their faces and bodies with paintings. Tepano states that men had various [83] symbols, among them a vulva, painted on their breasts. However, this was a typical tattooing for men and probably Tepano confused tattooing with painting.

Eyraud (81, vol. 38, p. 67), the first European to assist at a feast on Easter Island, gives the following description of the participants:

> Naturally festivals are an opportunity for an ostentatious display of luxury. Everybody goes to them wearing the most precious things he has. There appear the most eccentric dresses. The Kanakas are no longer satisfied with the dresses I described above. They put on anything they can get hold of. They paint themselves more carefully, they resort to the help of hand experts in the art of fixing colours and of tracing on the face capricious lines which they consider very effective.

TALES

538 The only aspect of the old culture that has been preserved by the modern population of Easter Island is the folklore. Some myths and legends were

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collected by the early French missionaries and later by Salmon who told them to Thomson (215). Mrs. Routledge (194) apparently made a good collection of the old folklore but published only a few myths. More legends and tales were made known by Knoche (122, 123). Unfortunately his versions are based on texts established by Viron Solar who misunderstood most of his information and added fanciful details to give more color to the narrative. The folklore contained in Brown's work (27) suffers from the same fault. All my material was collected in the vernacular and translated literally. The texts were checked on the island by natives and now are stored in the library of Bernice P. Bishop Museum. In the English versions presented here, I have tried to follow exactly the original, cutting only the unnecessary repetitions that delight native audiences. I am confident that I gathered all the extant folklore of the island, for at the end of my sojourn natives confessed that they had no more tales to add to my collection. I have no reason to doubt their statement since they always showed real eagerness to help me record the ancient traditions. Thus I should remember the native zest now for fear a generation that hates folklore would be preserved forever.

Two Uses of Coconut-husk

Uncle of the Boat Fishhooks

Formerly people fished with stone hooks. But the fish did not like and they could catch neither tuna, nor the pez hen, nor any other kind of fish. They came ashore with nothing and they gave the children the story how they caught in their day.

One night, after he was asleep, Ure dreamed that he and went to the house of Tiratekao. He entered and saw a complete hook that was hanging there. The eye of Ure's cat a pale, looked attentively at the hook. He saw also a very small hook and a stone hook, which were hanging in the house. The cat returned to the body. When day broke, Ure took human bones and carved a fine hook out of them. Then he asked another man for a stone hook. Ure said, "Let's go fishing tomorrow and I shall catch tuna fish if I go with you." The people said, "It will be a good thing if you catch tuna fish." Ure finished the hook, and the next day went to the beach carrying a line in a basket. He went to Hanga-piko. He took stones for his line and he wound the line round the stone. He got another man served with their canoe at the place called Hakamoenga. Ure stuck the seaweed to spread the mythoks which are the bait for the stare. They he paddled his boat to the place called Haka-hatuga. There he and his helper caught stare with their net. When the boat was filled with stare, they returned to the place called Haka-moenga. Ure threw the hook while the canoe of the boat held it with the paddle. A tuna fish bit the hook and Ure pulled it out. The man who was with him asked, "With what have you caught this fish?" Ure answered, "With a stone fishhook." The man kept silent. Another canoe arrived, for the people had seen Ure pulling out a tuna fish. They came to inquire, "With what have you caught this fish?" "With a stone hook," answered Ure. For the second time a tuna fish bit the hook and Ure pulled it out. The fishermen saw it and they returned to ask again, "What do you put at the end of your line?" Ure lied for the third time, "With a stone fishhook." Actually he was fishing with his bone fishhook. Once again a tuna bit his hook. Then all the canoes came. They seized Ure's line and pulled it out. They removed the hook and examined it: it was a hook of human bone. A canoe came near Ure's boat and the man hit him on the head with a paddle. They broke his head and Ure was very sick.

13: Routledge E-5 (1914-1915) 1917
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the sea, is by a narrow passage through the thickness of the wall, along which it is just possible to crawl. The slabs opposite the doorway, and where consequently there is a certain amount of light, are often painted; the ao appears on them, also bird designs and frequently representations of European ships. In the middle of the village is the house in which stood the image now at the British Museum, the front of which had to be broken down before the statue could be removed. The image is typical in form, but to find one under cover and in such a position is absolutely unique; its name, "*Hoa-haka-nanaia*," is roughly translated as "*the wave turns over and breaks*"; the word *Tauru-ranga* is also associated with it, sometimes being applied to the house and sometimes to the image. The village terminates as it approaches the narrowest part of the cliff amongst a number of carved rocks, between which a semicircle of small houses have been built; in some cases the houses cover the carving, which is evidently the older. These dwellings were occupied during the festival by the "*tangata ronga-ronga*," or the men who recited from the hieroglyphic tablets which form one of the mysteries of the island; half the houses were apportioned to the savants from Kotuu, the other half to those from Hotu-iti. "They chanted all day; they stopped an hour to eat, that was all." This group of rocks and dwellings is known as "Mata-ngarau," and was tabou during the festival to the common herd.

There are in the whole settlement forty-six houses, of which many are practically intact, while others have been ruined in the endeavour to obtain the painted slabs within. The Ao spent the time while awaiting the birds in dancing each day in front of the buildings, food being brought to them from below, where, according to one authority, a friendly clan kept watch at Matavori. A short way down the cliff immediately below Orongo is a cave known as "Haka-ronga-manu," or "The cave of

14: Routledge E-5 (1914-1915) 1917
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no 'moai' (as they are termed) in England?" To ask the natives for the history of the images is as unsuccessful as to expect an old woman in the street to account for the statues in Parliament Square. The story which is universally told to account for the cessation of the work is as follows: "The chief person among the image makers was the cook; also was an old woman of great authority, and moved the statues by supernatural power ('mana'). One day on returning to the mountain she found that during her absence the workers had had a great feast of labour and that nothing had been left for her. So great was her wrath that she threw down the statues and brought the whole work to a conclusion."

There are a considerable number of folk tales, but they deal almost entirely with wars between the different clans on the island, in which cannibalism played a large part. They contain an occasional allusion to the statues, but none to the statues. Nevertheless when it has been stated that the natives are ignorant of the subject of the images certain qualifications must be introduced. They never hesitate from the statement that the figures were made by their ancestors. They point out the low statue, a figure lying on the outside of the mountain in which the workers seems to have involved himself in a certain amount of confusion between out and inside. This man must, they say, go to the other side of the other island to get information from an old man who resided there as to how a statue ought to be made. The man would not answer his questions, and the worker was coming away disconsolate when the old man called him back, "Make the statue like me!" he said. It was to be in the form of a man. Tradition points to a boundary on the mountain Rano Raraku which can only be the tabu line that preserved the image workers from intrusion.

On one subject it was possible to obtain information—the epoch when the statues were overthrown. They were standing in the time of Roggeveen, and many at any rate were still in position in the days of Cook. The last one was overthrown by the fathers of the present old men who as boys assisted their fathers—that is, about 1843.

There is a curious little piece of information preserved about this last statue, which is one of the tallest, measuring about 32 feet. There is a hillock near the terrace on which it stood, and it is said that after the statue was in place a causeway was constructed from this hillock to the statue, by which means the crown was placed on the head of the image.

Turning from tradition we sought to discover if there was any analogy between the details of the statues and native custom. In addition to their general form the images have three special characteristics—their hats, their ears, and the design on their backs.

If the form of hat could be traced and the people could be found who wore such hats, we should be appreciably nearer the solution of our problem. A careful inquiry was therefore made into native headdresses, but its results were suggestive rather than conclusive. It can hardly have

15:Routledge E-5 (1914-1915) 1919
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already arisen to account for the fall of some of them. An old man arrived, it is said, in the neighbourhood of Tongariki, and as he was unable to speak, he made known by means of signs that he wished for chicken-heads to eat; these were not forthcoming. He slept, however, in one of the houses there, and during the night his hosts were aroused by a great noise, which he gave it to be understood was made by his feet tapping against the stone foundations of the house. In the morning it was found that the statues on the great ahu had all fallen: it was the revenge of the old man. Such lore is, however, mixed up with more tangible statements to the effect that the figures were overthrown in tribal warfare by means of a rope, or by taking away the small stones from underneath the back-piece, and thus causing them to fall forward. That the latter method had been used had been concluded, independently by studying the surrounding formations. It will be seen later, that other statues which have been set up in north were deliberately dug out, and it seems unnecessary to look, as some have done, to an earthquake to account for their collapse.

Moreover, the conclusion that the images used their fall to deliberate vandalism during internecine warfare is confirmed by knowledge, which still survives, connected with the destruction of the last one. This image stood alone on an ahu on the north coast, called Pare, and is the tallest known to have been put up on a terrace, being 51 feet in height. The events occurred just before living memory, and, like most stories in Easter Island, it is connected with cannibalism. A woman of the western clans was eaten by men of the eastern; her son managed to trap thirty of the enemy in a cave and consumed them in revenge; and during the ensuing struggle this image was thrown down (fig. 28). The oldest man living when we were on the island said that he was an infant at the time; and another, a few years younger, stated that his father as a boy helped his grandfather in the fight. It is not, after all, only in Easter Island that pleasure has been taken during war-time in destroying the architectural treasures of the enemy.

While, therefore, the date of the erection of the earliest image also is lost in the mists of antiquity, nor are we yet in a position to say when the building stopped, we can give approximately the time of the overthrow of the images. We know,